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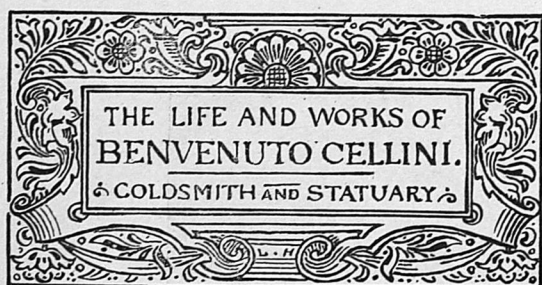
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BY LUTHER HOOPER.

PART SECOND.

One admirable characteristic of the genius of Benvenuto Cellini, was his readiness to receive suggestions from various sources, and by his original talent he was enabled so to work them into his performances that there appeared nothing incongruous, even when the design consisted of materials selected from various styles of ornament. On this point I hold that the timid and eclectic copyists of the present day may learn a lesson from him, in common with all the great masters of design both in ancient and modern times. They never appear to have asked themselves whether a particular ornament was correct in style, but only whether it would harmonize with the work they had in hand. It was in this way that the various historical styles were formed, each growing naturally out of a previous one, and sometimes combining in itself features common to many and various earlier or contemporary ornamental characteristic work. This point is illustrated very frequently in the autobiography of our goldsmith, one of these I may quote with advantage:

"Soon afterwards I met with some little Turkish daggers, the handles of which were of iron as well as the blades, and even the scabbard was of that metal. On these were engraved several fine foliages in the Turkish taste, most beautifully filled up with gold. I found I had a strong inclination to cultivate this branch likewise, which was so different from the rest, and finding I had great success in it, I produced several pieces in this way. My performances, indeed, were much finer and more durable than the Turkish, for several reasons; one was, that I made a much deeper incision in the steel than is generally practiced in Turkish works; the other, that their foliages are nothing else but chicory leaves with some few flowers. These have, perhaps, some grace, but they do not continue to please like our foliages."

Cellini goes on to say that he introduced into his works, in this Turkish style, the various plants and wild flowers with which he was familiar, and he somewhat self-complacently, though I have no doubt truly, concludes his observations by saying, "In such a taste I made foliages filled up in the manner above mentioned, which were far more elegant and pleasing to the eye than the Turkish works."

Cellini seems to have been of great service in the defence of Rome during its siege by the Duke of Bourbon acting for the Emperor Charles V. As chief gunner, according to his own account, he did some marvellous exploits, and seems to have had some "hairbreadth 'scapes." At any rate he did such good service and exhibited such ingenuity that he gained the favor and became quite a confidant of Pope Clement VII.

In this "butchering business," as he calls it, he says his drawing, elegant studies and his taste for music all vanished, and he concentrated all his powers on the practice of gunnery. He claims to have shot the Duke of Bourbon, who was certainly killed at the siege, and to have wounded the Prince of Orange.

At this time the Pope was in want of money to pay his soldiers and also anxious to preserve the jewels of the papal regalia, together with those of the Apostolic Chamber. In order to do this he employed Cellini to unmount all the precious stones and jewels, and these were wrapped up separately in little pieces of paper and sewn into the skirts of the Pope's robe and the robe of the Pope's master of the horse, Filippo Strozzi, who was the

only other person in the secret. Cellini was then intrusted with all the gold, amounting to about a hundred pounds in weight, in order to melt it down. He for this purpose contrived a little furnace in his apartment in the Castle of St. Angelo, and as soon as all was melted he carried it to the Pope, who in payment ordered to be given to him five and twenty crowns. This transaction, although carried out on the part of Cellini with scrupulous honesty, was afterwards the occasion of a great deal of trouble to him as we shall see.

After the agreement by which Rome was freed for that time from the horrors of war, tempting offers were made to Cellini to induce him to continue in the military profession. This he seemed inclined to do, but by a device of his father he was prevailed upon to visit Mantua, where he became engaged on some works of jewelry which brought him in considerable profit, and here his love for his proper work returned.

On going back to Florence after some little time he was told to his consternation that his father and all his family had been carried off by the plague, that terrible scourge of the middle ages. At this time (1527), it is said that 40,000 persons perished from this disease in Florence between the months of May and November. Shortly after his return he met, to his great joy, his brother and youngest sister, but these proved to be the only

though I could not earn more money in any other branch, I was not yet satisfied, but wished to be concerned in business of more consequence."

In 1530 Cellini was again in Rome, and was entrusted by the Pope with a work which was considered to be of the greatest importance. It was the design and execution of the button of the pontifical cope. The button or brooch was to be of the size of a moderately large plate, and into the design were to be worked some magnificent gems, one in particular being a large diamond. Cellini's being selected by the Pope for this work caused him to be regarded very jealously by his brother craftsmen, and great efforts were made to shake the Pope's confidence in him. Several designs were prepared by his detractors and shown to the Pope, but Cellini's was preferred to any of the others, and he finally executed the work with great success and to the entire satisfaction of the Pontiff.

Clement VII. also at this time employed Cellini to make some stamp irons for coins, and was so pleased with the result that he at once made him Stamp Master of the mint, a very important and lucrative post.

An incident occurred about this time which exhibits the readiness and capability of the man very clearly. The daughter of an intimate friend of Cellini was suffering from a diseased hand, and the doctor who was called in said that the girl's entire arm must be amputated. Both father and daughter were terribly frightened, but Cellini who was well acquainted with the surgeon to Pope Clement, brought this eminent doctor to see the girl, and he affirmed that she need not lose her hand, but that the diseased part must be cut out at once. The operation was commenced, and Cellini was requested to stay and witness it. He observed that the surgeon was making use of some clumsy instruments which hurt the girl very much, so he bade him wait for a quarter of an hour. This he consented to do, and presently Cellini, who had run into the workshop, returned having made a little instrument of the finest steel, and delivered it to the surgeon who was then able to complete the operation successfully and with very little pain to the fair patient.

Benvenuto Cellini was now thirty years of age, and was considered to be the best goldsmith and designer of jewelry and medals in Italy. He was, however, too bold and outspoken, as well as too hasty and quarrelsome a man to continue uninterruptedly in favor with his ducal and papal employers, and in addition to this, his great success, although as we have seen it was entirely owing to his commanding genius, indefatigable perseverance and noble dissatisfaction, had been the cause of much jealousy and ill-will amongst his fellow craftsmen and brother artists.

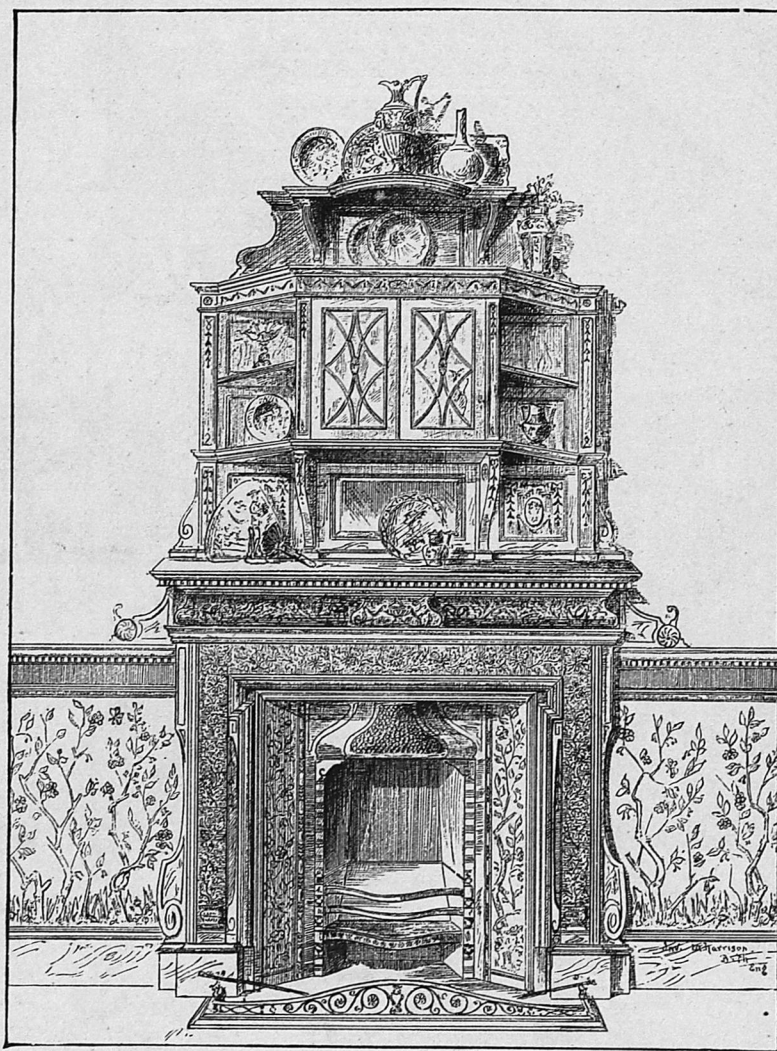
It is not necessary here, and indeed would be impossible, to notice all the various feuds, difficulties and successes in which Cellini took part, overcame and achieved during the rest of his career, although these are intensely

interesting as he sets them forth in his great literary work. There are, however, three things and any account of this great man would be very incomplete indeed did it not contain a somewhat detailed account of them, showing him as they do severally in adversity, calm and full of resource, under exalted patronage, industrious and independent, and in distinguished success, happy but not too elated. These are severally, his long and cruelly unjust imprisonment in the Castle of St. Angelo. His residence at the Court of Francis I., and his modelling and casting with complete success the celebrated Statue of Persens for Cosmo de Medici which still stands in the Square of Palazzo Vecchio in Florence, and is generally considered to be Cellini's masterpiece.

**Wall Pockets** to catch cards and scraps, are made of pasteboard cut in the shape of a palm-leaf fan and covered with satin, attached to which is a second piece of pasteboard shaped somewhat like the toe of a slipper, and decorated with bows and ribbons.

**Table Covers** of bronze-green felt, embroidered with flowers in clusters or bunches, and having a border of copper-colored satin, are shown in some of the fancy stores.

**Napkin Rings** composed of flowers, kept in shape by wires, are affected at entertainments where refreshments are served in the parlor.



DESIGN FOR OVER-MANTEL, BY JNO. W. HARRISON, BATH, ENGLAND.

survivors of the family. By them he was persuaded to stay in Florence, although he had a desire to return to Rome. Some other powerful friends also wished him to remain, and accordingly he opened a large shop in Florence and did a considerable business. A notable piece of workmanship which Cellini then produced at Florence was highly praised by Michel Angelo, whose good opinion was held in greater estimation than that of any man of his day. This work is best described in our artists own words.

"About this time there arrived in Florence a native of Sienna whose name was Girolamo Mazetti, who had resided a long time in Turkey; he came to my shop and employed me to make him a golden medal, to be worn upon a hat. He desired me to represent upon the medal the figure of Hercules tearing asunder the jaws of the lion. I instantly set about the work, and whilst I was employed upon it, Michel Angelo Buonarroti came to see it. I had taken immense pains with the piece, the attitude and strength of the animal were better represented than by any previous performance of the kind. My manner of working was likewise entirely new to the divine Michel Angelo, so that he praised me to such a degree that I conceived the strongest inclination imaginable to perform something extraordinary. But as I had no other employ than setting jewels,